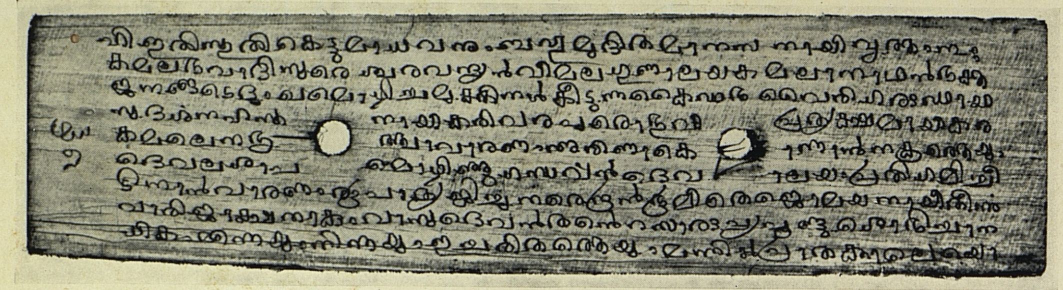
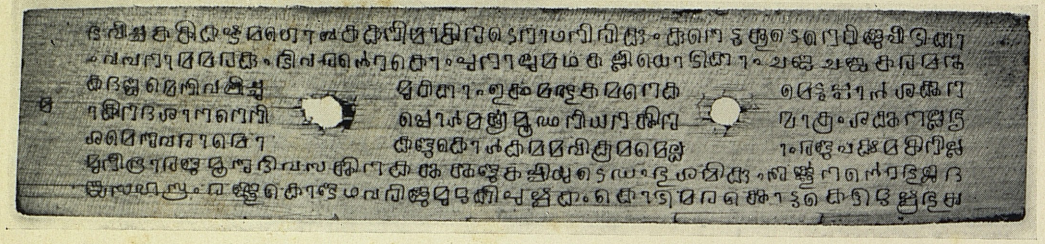
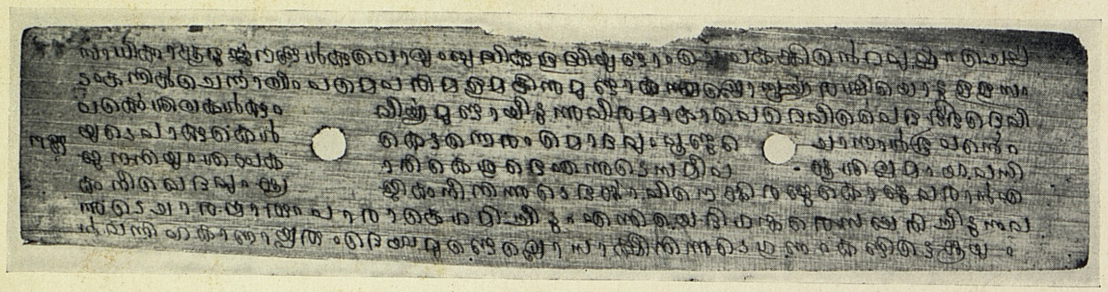


No. 23. Gajendramōkṣam



No. 27. Kārttavīryārjunavijayam



No. 43. Naḷacaritam

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CATALOGUE OF THE MALAYALAM MANUSCRIPTS IN THE INDIA OFFICE LIBRARY

BY

CHELNAT ACHYUTA MENON

B.A., PH.D.

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PREFACE

THE descriptions printed in this catalogue were compiled by Dr. Menon in 1937 and 1938 during a visit to London. They have since been prepared for the press by Dr. R. H. B. Williams, lately Lecturer in Indo-Aryan at the School of Oriental and African Studies, University of London, who has also supplied the introduction and the index. It is greatly regretted that Dr. Menon did not live to see the work in print: he died in Madras on the 6 February 1952 at the age of 57.

It is possible to assign an exact date of acquisition by the Library to only fifteen of the sixty-seven manuscripts described in the catalogue: numbers 12 and 13 were presented in 1840; 19, 23, 26, 28, 39, 49, and 61 were purchased in 1926; and 3, 7, 9, 27, 42, and 43 were purchased in 1927. The provenance of the remaining fifty-two manuscripts can no longer be traced with certainty. It is probable that most of them were acquired early in the nineteenth century.

S. C. SUTTON
Librarian

COMMONWEALTH RELATIONS OFFICE
LONDON, S.W. 1
July 1953

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INTRODUCTION

DR. MENON'S Catalogue of Malayalam manuscripts in the India Office Library covers between sixty and seventy works, all, with two exceptions (nos. 12 and 13), written on palm leaves. A number of the manuscripts are incomplete or even fragmentary, and there is rarely a colophon to indicate authorship and date.

Ola manuscripts are notoriously short-lived; and, though dating is extremely difficult, it would probably be safe to say that none of those here described are older than the end of the seventeenth century. All are written in *ārya* script, the alphabet alleged to owe its origin to Eṛuttacchan and used since his time for writing Malayalam. Dr. Menon sees in some of them forms of characters which show traces of the earlier *Kōleṛuttu* and *Vaṭṭeṛuttu*. On the other hand none of the manuscripts distinguish short e and long ē, or short o and long ō; and in fact the observance of this distinction in writing is of very modern date. Only e (എ) and o (ഒ), therefore, are used in the Malayalam extracts given in this catalogue.

The two incised metal strips (nos. 12 and 13), one gold, the other silver, recording treaties between the Zamorin of Calicut and the Netherlands East India Company in 1691 and 1710, are of special interest, not only as historical documents, but in giving exactly dated examples of the script of their day.

With reference to many of the works included in this catalogue the absence of bibliographical material in Malayalam renders it difficult to say with certainty whether printed editions exist; but the History of Malabar (no. 11) and some of the works on architecture would not appear to have been published, and represent perhaps the more interesting items of the collection.

July 1953 R. H. B. WILLIAMS

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I. ARCHITECTURE

I. Ālaya-lakṣaṇam

Foll. 6; 9 in. by 1½ in.; 7 or 8 lines to a page; MS. incomplete, leaves 4 to 8 and 11 onward being missing.

The *Ālaya-lakṣaṇam*, a treatise on house construction.

Begins: ആദിനാരായണൻ തൻ
പാദപംകെരുഹങ്ങളെ
ആദരാൽ കരുതിച്ചൊല്ലാം
ആലയത്തിൻെറ ലക്ഷണം

Breaks off: മുപ്പതംശിച്ച എട്ടുക്രു എംകിലുമാം ൧ അംശിച്ച . . .

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There is no indication of author or date.

2. Ālaya-nirmāṇam

Foll. 8; 7½ in. by 1½ in.; 8 or 9 lines to a page.

The *Ālaya-nirmāṇam*, another work on house construction, dealing in particular with the building of the *nālakeṭṭu* houses peculiar to Malabar. It is supposedly based on a work by the mythical sage, Mārkaṇḍeya.

Begins: മണ്ഡലജ്ഞാനത്തിങ്കൽ മനുഷ്യകെല്ലാ
മാഗ്ഗാണ്ഡെയനാൽ പണ്ടുചമെക്കപ്പെട്ടൊരു
പുരനാലക്കു വസിക്കുമെടം

Ends: പൊന്നതിൽ ദ്വിഗുണം കൊള്ളാം
ത്രിഗുണം വാ ചതുർഗ്ഗുണം ഉത്സനർ — ഒമ്പതു

There is no reference to author or date, and no indication whether this work of nine chapters is complete as it stands.

3. Bhāṣā-śilparatna

Foll. 47; 14 in. by 1¾ in.; 8 or 9 lines to a page.

The *Bhāṣā-śilparatna*, a treatise on temple architecture based on, though not translated from, the Sanskrit work of the same title. It is composed in Malayalam *ślokas*, and consists of the following sections

1. സാമാന്യാല്പപ്രാസാദവിധി Sāmānyalpaprāsādavidhi
2. മഹാപ്രാസാദവിധി Mahāprāsādavidhi

3. വൃത്താദിഭെദവിധി Vṛttādibhedavidhi
4. നഗരാദിവിധി Nagarādividhi
5. മണ്ഡപവിധി Maṇḍapavidhi
6. പഞ്ചപ്രാകാരവിധി Pañcaprākāravidhi
7. ഗൊപുരവിധി Gopuravidhi
8. ബലിപീഠവിധി Balipīṭhavidhi
9. ധ്വജലക്ഷണവിധി Dhvajalakṣaṇavidhi
10. സന്ധിവിധി Sandhividhi
11. ശിലായാമവിധി Śilāyāmavidhi
12. ലിംഗവിധി Liṅgavidhi
13. ബിംബവിധി Bimbavidhi
14. പീഠാദിവിധി Pīṭhādividhi
15. ജീൎണ്ണൊദ്ധാരവിധി Jīrṇṇoddhāravidhi
16. മനുഷ്യാലയവിധി Manuṣyālayavidhi

Begins: വന്ദിച്ചുകൊണ്ടു ഗുരുപാദസരൊരുഹം ഞാൻ
മന്ദൊപി മന്ദമതിബൊധനമൎത്ഥമായി
നന്നായി ച്ചുരുക്കി വിബുധാലയമന്ത്രബിംബം
വിന്യാസരീതി വായുന്നതരിഞ്ഞവണ്ണം

Ends: ഭാഷാമിശ്രം ശില്പരത്നാഖ്യമെവം
ബാലാനാമൊട്ടിഷ്ടമെന്നൊൎത്തുതീൎത്തേൻ
തത്സാപഖ്യമെകൃപാസാന്ദ്രചിത്തൈഃ
ക്ഷന്തവ്യവിദ്വത്ഭിരാനാമിതെത്യ
ഇതി മനുഷ്യാലയവിധി
ഇതി ഭാഷാശില്പരത്നം സമാപ്തം

[*Purchased 1927*]

4. Kṣetra-nirmāṇam

Foll. 12; 9 in. by $1\frac{1}{4}$ in.; 6 or 7 lines to a page; badly worn and torn; MS. incomplete, leaves 1 to 4, 7 to 10, and 25 onwards being missing.

The *Kṣetra-nirmāṇam*, a work mainly in prose, on the principles of temple construction.

Begins: . . . കാണ്ടേ പന്ത്രണ്ടു പകുത്തതിൽ നാല ജലധി നാല കമുകം ഒന്നപട്ടു . . .

Breaks off: രണ്ടു നില മൂന്നു നില ഇങ്ങിനെയുമാം പ്രാസാദത്തിന്റെ . . .

Nothing is known of the author or date of the work, or of its extent.

5. Kūpaśāstram

Foll. 2; 14 in. by $1\frac{1}{2}$ in.; 7 or 8 lines to a page.

The *Kūpa-śāstram*, a treatise on well construction, which, according to Indian tradition, forms part of the general science of architecture.

Begins: നീർ നിലക്കണയുന്നെടം
കുഴിയെട യുമൊള്ളടം
കരിങ്കല്ലിറവിലാറ
കളയാകുന്നകല്ലിനും

Ends: സ്ഥിര രാശിക്കു പൊന്നാല്വ
മദകൊലരതാഴ്ച്ചന
ഉദയം രാശിനാലിന്നും
മെച്ചപൊൽ കറീയുന്നവർ

This is tied together with a Sanskrit text in Malayalam characters, entitled the *Dhvaja-yoni-lakṣaṇa*. The latter cannot be separated from it as it begins at the bottom of folio 2 recto of the manuscript.

The *Kūpa-śāstram* bears no indication of date or authorship.

6. Kūpa-śāstram

Foll. 3; 9 in. by $1\frac{1}{2}$ in.; 6 or 7 lines to a page; MS. incomplete.

The *Kūpa-śāstram*, another treatise on the construction of wells, partly in Malayalam, partly in Sanskrit.

Begins: ഇഷ്ടദീഘ്വെണാഷ്ടഗുണിതം
ഇഷ്ടദിഗ്മാനസംഗതെ

Breaks off: സകരൊതിഭയാന്ദാഹഞ്ചസുമാനഷപ്രായ

There is no indication of author or date.

7. Manuṣyālaya-candrikā

Foll. 29; 14 in. by $1\frac{3}{4}$ in.; 8 or 9 lines to a page.

The *Manuṣyālaya-candrikā*, a Sanskrit treatise on house-building, copied in Malayalam characters with an explanatory commentary in Malayalam.

Begins: നൃസിംഹ യാദവാഭിജ്ഞ
ന്തെജൊദചിതയമദചയം
രാജതെ പരമം രാജ
രാജമംഗലധാമനി

Ends: ഇങ്ങനെ ന്നു പ്രകാരം കഴക്കൊൽ വലിപ്പത്തിന്നു തക്കവണ്ണം വെണം മാതൃക സമാപ്തം

The author's name is given as Nīlakaṇṭha. There was a Nampūtiri scholar of this name, famous as an authority on Hindu ritual and architecture, who is considered to have been a contemporary of the sixteenth-century epic poet, Eṟuttacchan.

[*Purchased 1927*]

8. Manuṣyālaya-nūl

Foll. 5; 9 in. by 1½ in.; 7 or 8 lines to a page; MS. fairly old and rather worn.

The *Manuṣyālaya-nūl* or *Manuṣyālayacandrikā*, another short treatise on house construction.

Begins: നത്വാ ഗണെശ്വരം വാണിം
ഗുരൂനയി ഗുരുക്കമാം
മനുഷ്യാലയന്തലിന്ന
ഭാശാപദ്യങ്ങൾ ചൊല്ലിനെൻ

Ends: ലക്ഷ്മികൾ പരീകിൽ
അവിടനന്ന കള്ളരുണ്ടന്നറിക

The text is complete but there is no mention of author or date.

9. Viśva-karmiya-lakṣaṇam

Foll. 10; 14 in. by 2 in.; 7 or 8 lines to a page.

The *Viśva-karmiya-lakṣaṇam*, a treatise on house construction, being a Malayalam rendering of the Sanskrit work of the same title. It is more than a mere translation, and the author himself says in the concluding lines that he has also made use of the *Vāstu-lakṣaṇa* of Vāsudeva in compiling his treatise. It is in *maṇipravāḷam* style.

Begins: വിഘ്നെശനെ നമന്ദിച്ചെൻ
വിശ്വകൎമിയലക്ഷണം
മണിപ്രവാലമാക്കുന്നെൻ
പഠിപ്പാൻ മന്ദചെതസാം

Ends: വാസുദെവൻ ചമെച്ചൊരു
വാസ്തുലക്ഷണപുസ്തകം
ധരയാള . . യജ്ഞാസൻ
സൂത്രചെനറിയും വെണ്ണം
ധാന്യസ്തൃം നമൊസ്തൃതെ

The author's name and the date of composition are not given.

[*Purchased 1927*]

10. Viśva-karmiya-lakṣaṇam

Foll. 9; 9 in. by 1½ in.; 8 or 9 lines to a page; MS. incomplete, folio five being missing.

The *Viśva-karmiya-lakṣaṇam*, another copy of the same work on architecture but showing considerable textual variations.

Begins: വിഘ്നെശനെ നമസ്കൃത്യ
വിശ്വകൎമിയലക്ഷണം
മണിപ്രവാലമാക്കിന്നെൻ
പഠിപ്പാൻ മന്ദചെതസാം

Breaks off: കുളം പടിഞ്ഞാറകിഴക്കമാം പൊൽ
മഹെശ കൊണെകിണ്ടം ചമെപ്പൂ
അടുത്തുവജ്ജ്യനൃപ . . . .

There is no mention of author or date.

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II. HISTORY

11. Keraḷa-vartamānam

Foll. 28; 10 in. by 1 in.; 5 lines to a page.

The *Keraḷa-vartamānam*, an historical narrative in Malayalam prose.

The work opens with a brief survey of the political conditions in Malabar which led to the ascendency of the Zamorin in the thirteenth and fourteenth centuries A.D., and goes on to give an account of the arrival of the Portuguese on the west coast on 6 Karkkiṭakam 672 (Kollam Era) corresponding to A.D. 1497 or A.H. 903. The narrative covers a period of roughly a hundred years, and details the transactions that took place between the Zamorins and the Portuguese during that period. It closes in the year 763 of the Kollam Era (A.D. 1588 or A.H. 998).

As an historical record the work would seem to be of considerable value. Another version of the history of the same period is given in the *Keraḷa-paṟama* which was published by the Basel Mission in 1868. The two accounts agree in the chronicling of major events but there are discrepancies in detail. *Keraḷa-paṟama* reads like a diary giving a day-to-day account of what happened; its narrative is far more extensive than that of the *Keraḷa-vartamānam*, which aims only at analysing the main events.

Judged from its language and general tone, the *Keraḷa-paṟama* represents the Portuguese version of events whilst the present work is obviously based on Moslem records. Portuguese and Moslems were both, it is well known, striving during that period for the supremacy of the Indian Ocean and the monopoly of the pepper trade.

Begins: മലയാളത്തിലെ വൎത്തമാനങ്ങൾ ഇനിയും വായുന്ന ശക്രവൎത്തിയെന്ന പെരുമാള മക്കത്തെക്ക പൊവാൻ തക്കവണ്ണം പുറപ്പാടായപ്പൊൾ മലയാളത്തിൽ തൻെറ നാടുകൾ ഒക്കെയും അതാത രാജാക്കന്മാൎക്ക പക്കുത്തു കൊടുത്തു

Ends: താരീഫ 998-ആമത ചെന്ന കൊല്ലം 763-ആമതിൽ കടലിൽ നിന്ന രാജാവിൻെറ കപ്പല ഒന്ന പറങ്കി വിടിക്കക കൊണ്ട രാജാവും പറങ്കിയും അയിട്ടപിന്നെയും എടെകയും ചെയ്തു ൟ വൎത്തമാനം പറങ്കിയുടെയും രാജാവിൻെറയും ആകുന്നത ശ്രീഗുരുഭ്യൊ നമഃ ശുഭമസ്തു ൟ വൎത്തമാനം കൊല്ലം 967-അമത കൎക്കിടക ഞായറ 25 കൊഴിക്കൊട്ട കാതിയാരുടെ കിസ്സാവിൽ നിന്ന വറഞ്ഞ എഴുതിപ്പത

The copying of the present manuscript, from the Kissa of the Qadi of Calicut, was completed on 25 Karkkiṭakam 967 (A.D. 1792). Authorship and date of compilation are unknown.

12. Zamorin's Grant

Single gold strip 1¾ in. by 80 in., weighing 13·5 oz.; 8 lines on the front, 5 lines on the back.

This gold strip records a treaty between the Zamorin of the Kiṟakke Kovilakam (one of the three branches of the Zamorin family) and the Dutch East India Company on 6 Vṛścikam 866, Kollam Era (A.D. 10 November 1691).

It contains twenty clauses. Of these, the first three deal with a pact of mutual assistance against aggression from a third party, and constitute in effect a defensive alliance in which Cochin also is included. The inclusion of Cochin is noteworthy, for during the period of Portuguese ascendancy the Zamorin had been at variance with the Cochin Raja who was leagued with his enemies, the Portuguese.

The remaining clauses deal with commercial privileges accorded to the Company, such as the right to trade in certain commodities; special privileges in two principalities on the coast in the Ponam Taluk of South Malabar; and the permission to build a factory at Calicut, the capital of the Zamorin's kingdom.

This document is not mentioned in the *Malabar Gazetteer*, and its importance as an historical record throwing light on the internal history of the country in the seventeenth century is obvious.

Begins: കിഴക്കെകൊവിലകത്ത പിറന്നടെയ താമൊതിരി രാജാവിതനിക്കും തൻെറ അനന്തരെ രാജാക്കന്മാൎക്കും ലൊകൎക്കും വെണ്ടി . . . ലന്തജാതി എല്ലാവൎക്കും വെണ്ടിയും

An India Office Library manuscript (MSS. Eur. D 151) contains a translation of this document into English, made apparently in the eighteenth century.

[*Presented 1840*]

13. Zamorin's Grant

Single silver strip 1¾ in. by 86 in., weighing 14·5 oz.; 9 lines on the front, 5 lines on the back.

This silver strip records a treaty between the Zamorin of the Putiya Kovilakam (another branch of the royal family of Calicut) and the Dutch East India Company on 28 Dhanu 885 Kollam Era (8 January 1710).

It reaffirms the terms of the previous treaty (see no. 12) in a similar twenty clauses, and mentions that these had not been observed by one of the predecessors of the present ruler.

Begins: നെടുവിരിപ്പിസ്സ്വാരു പത്തുങ്കൽ പുതിയകൊവിലകത്ത താവഴിൽ മൂത്തരാജാവ തനിക്കു വെണ്ടീട്ടും . . . ഒരു ഭാഗമായിട്ടും എത്രയും കീൎത്തിപ്പെട്ട നെതൃലാന്തീയിൽ ബഹുമാനപ്പെട്ട കംപഞ്ഞിടെ പെൎക്ക . . . ഒരു ഭാഗമായിട്ടും അങ്ങൊട്ടും ഇങ്ങൊട്ടും അന്യൊന്ന്യ വിശ്വാസവും ചെയ്തും എഴുതിവെച്ച വിയസ്ഥവരുത്തിയ കാരിയമാവിത

An India Office Library manuscript (MSS. Eur. D 151) contains a translation of this document into English, made apparently in the eighteenth century.

[*Presented 1840*]

III. POETRY

14. Adhyātma-rāmāyaṇam

Foll. 108; 17 in. by 2 in.; 7 to 11 lines to a page.

The *Adhyātma-rāmāyaṇam*, the famous epic poem in *kiḷipāṭṭu* by the classical Malayalam poet, Tuñcattu Rāmānujan Eḻuttacchan.

It is a clear manuscript copy breaking off, however, in the middle of the fourth canto, the Kiṣkindha Kāṇḍam, at the point where Rāma is discussing the situation created by the unexpected delay on the part of Sugrīva in fulfilling his pledge to send envoys in search of Sītā.

Begins: ശ്രീരാമ രാമാ രാമാ ശ്രീരാമചന്ദ്ര ജയാ
ശ്രീരാമ രാമാ രാമ ശ്രീരാമഭദ്ര ജയാ

Breaks off: ഇത്ഥമരുൾ ചെയ്തു രാവണനൊടതി
യുദ്ധനായൊരുസെനമിതി . . .

The date of copying is not given.

There are in existence numerous printed editions of the *Adhyātma-rāmāyaṇam*.

15. Ambarīṣa-caritam

Foll. 6; 7 in. by $1\frac{1}{2}$ in.; 9 or 10 lines to a page.

The *Ambarīṣa-caritam*, a short poem in popular metre on the story of King Ambarīṣa.

The king, a devotee of Viṣṇu, acquired such powers that he excited the jealousy of Indra, who contrived to send the irascible sage Durvāsas to his court. The king invited him to his *dvādasī pūjā*, which is an important occasion for the propitiation of Viṣṇu. The sage arrived deliberately late and was enraged with the king because he had already performed the *pūjā* at an auspicious hour. He cursed Ambarīṣa to be killed by a demoness Kīrtikā whom he called into existence for the purpose. The king invoked the protection of Viṣṇu's discus, Sudarśana. The demoness was burned up by its heat, and Sudarśana then pursued the sage who sought shelter in vain in the abodes of Siva, Brahma, and Viṣṇu. In the end Durvāsas had to return to Ambarīṣa, who forgave him.

Begins: പാരി പ്രസിദ്ധമാം നെല്ലുവായിൽ
വാരം വിളങ്ങും മുകുന്ദൻ തൻെറ

Ends: രതിരമണജനകാദെവ
കൈതൊഴുന്നെൻ

The manuscript was copied on 1035 Kollam Era (A.D. 1860). The author's name and the date of composition are not given.

On folio 6 verso another work, the *Lakṣmī-svayaṁvaram* (no. 38) follows on immediately. The two manuscripts cannot be separated.

16. Aṣṭami-māhātmyam

Foll. 10; 7 in. by $1\frac{1}{2}$ in.; 7 or 8 ll. to a page; MS. incomplete, both beginning and end being missing.

The *Aṣṭami-māhātmyam*, a story illustrating the efficacy of fasting on the Aṣṭami day.

A Brahmin's daughter went to the forest on an Aṣṭami day to gather flowers for the ritual, and chanced to fall into a well. Another Brahmin who happened to be passing by heard her cries, and rescued her. In so doing he took hold of her hand, an act which is symbolic of marriage, and they therefore at once regarded themselves as husband and wife. On their way back the man was bitten by a snake and died almost immediately. At that moment Garuḍa, the celestial bird who is the arch-enemy of serpents, flew down and swallowed both snake and Brahmin. He could not digest the latter's body, and was advised to drink heavenly nectar as an antidote. Contact with the vital fluid brought back the mortal to life and, as one awakened from sleep, he called for his wife. Astonished by the noises issuing from his belly, Garuḍa sought to know the cause and, when the man had related his pitiful tale, at once opened his mouth and released him. The Brahmin was thus able as the result of a miracle to rejoin his wife.

The story of this short work, summarized above, is taken from the *Sivapurāṇa*.

Begins: എന്നാലങ്ങിനെ ജീവനുണ്ടായതു
എങ്കിൽ ജീവിതമൂലമമൃതിനാൽ

The last lines of the tenth (paginated as the ninth) folio are:

എൻെറ ദേഹിയാത്തെതെണ്ടിനെ
എൻെറ ഭാജനമല്ലാമഹിപരൻ

There is no indication of date or author.

17. Aṣṭapadi

Foll. 6; 7 in. by $1\frac{1}{2}$ in.; 5 or 6 lines to a page; rather worn and faded.

The *Aṣṭapadi* or *Gītagōvindam*, an incomplete metrical rendering in Malayalam of the Sanskrit classic, the *Gītagovinda* of Jayadeva.

Begins: ഇണമെററം വരുത്തുവാൻ
തുണചെയ്ക ചെണമെന്നിൽ

Ends: മുകിൽ വൺ്ണൻ നീവനു വെന്നൊത്തു
കാമിനിയാ ശ്ലെഷം ചെയ്തീടുന്നെററം
— ഇത്രയെ ഒള്ളു

There is no indication of date or authorship.

18. Dakṣa-yāgam

Foll. 10; 7 in. by $1\frac{1}{2}$ in.; 8 to 10 lines to a page; MS. incomplete; some pages rather worn and damaged.

The *Dakṣa-yāgam*, a poem in *tiruvātira-paṭṭu* on the sacrifice of Dakṣa.

The story tells how Dakṣa, who was not on friendly terms with Śiva, the consort of his daughter Satī, held a sacrifice to which gods, demi-gods, and sages were invited but from which the lord of Kailāsa was deliberately excluded. Satī, learning that her sisters would be present, wished also to attend, and obtained permission from her husband to go, on condition that she was treated with proper respect. Any insult offered to her would be avenged. Hoping to reconcile husband and father, she went, but when she arrived at the sacrificial hall Dakṣa ordered her to begone. This was too much for her tender heart, and she perished on the spot in the divine fire generated by her own grief. Śiva was aware of this instantly and came along with his army of *bhūtas*. The sacrifice ended in a savage conflict in which Dakṣa and his followers perished, and Śiva returned to Kailāsa with the dead body of Satī.

Begins: മാതംഗരാജമുഖനാം ഗണെശനം
മാതംഗിദെവിയും മൽഗുരുവും

The manuscript breaks off with the arrival of Satī in the sacrificial hall:

വിധിവൽ ദക്ഷയാഗം കഥ ചൊല്ലുന്നൊക്ക
തൽക്ഷണം മംഗലം സദതു

Date and authorship of the work are unknown.

19. Dhruva-caritam

Foll. 19; 7 in. by $1\frac{1}{2}$ in.; 9 or 10 lines to a page.

The *Dhruva-caritam*, a poem in *pāna* and *gāthā* metres on the story of Dhruva, the boy-saint, son of King Uttānapāda by his first Queen Sunīti, who through the favour of Viṣṇu was raised to the heavens as the pole-star.

Begins: കെരളഭൂമികൊരാഭരണമായ
കെരളാദിത്യപുരാധിപനം

Ends: സായകമവരുടെ കായം വിളൻപൊയി
പായുന്ന ഗിരി കളിലശനി പൊലെ

The author's name and the date of compilation are not given.

[*Purchased 1926*]

20. Duryodhana-vadham

Foll. 2; 7 in. by $1\frac{3}{4}$ in.; 9 or 10 lines to a page.

Some verses from an *āṭṭakatha* work, the *Duryodhana-vadham*.

Ends: ബന്ധമെന്തു ചൊൽക പാണ്ഡവ
ബന്ധുതൊനിതു കാണ്ണനീ

This fragment begins on the last page of another work, the *Pātra-caritam* (see no. 47), and cannot be separated from it.

21. Ekādaśi-māhātmyam

Foll. 22; 9 in. by $1\frac{3}{4}$ in.; 9 to 11 lines to a page; MS. in very bad condition, many leaves having portions torn away.

The *Ekādaśi-māhātmyam*, a poem in praise of the ceremonial fast on the Ekādaśi day, the keeping of which is supposed to ensure the blessing of Viṣṇu.

In connexion with the ceremony the following story is narrated. King Rukmāṅgada of the solar dynasty, who was a great devotee of Viṣṇu, had a son named Dharmāṅgada. Popular and prosperous, the king kept faithfully the Ekādaśi fast until Indra, growing jealous, sent the nymph Mohinī to entice him, at least once, from its observance. As expected, he fell in love with her, and she became his wife, stipulating, however, that he should never cross her desires. When the Ekādaśi day came round, the king wanted to devote himself to religious meditation but Mohinī protested that this would be contrary to his promise. Nevertheless she agreed to allow him to fast if he would grant her anything else she desired. She then asked him to kill his favourite son Dharmāṅgada who, aware of the circumstances, agreed to immolate himself. When reluctantly the father took up his sword to slay his son, Viṣṇu appeared and released him from his cruel dilemma.

The present text ends at the point where Rukmāṅgada is arguing with Mohinī about his promise, the concluding pages being missing.

Begins: . . . വാരണമുഖവനം വാണിയും
പാരെഴും ദെവകിനന്ദനനം

There is no reference to date or authorship, but the language of the work, with its relatively small admixture of Sanskrit words, would suggest considerable antiquity.

22. Ekādaśi-māhātmyam

Foll. 1; 9 in. by $1\frac{3}{4}$ in.; 8 lines to a page.

A fragmentary concluding leaf from another *Ekādaśi-māhātmyam*.

Ends: അനന്തച്ചെൽ വാഴുന്ന നാരായണൻ
പാദം മെരുവരെഃ ഹരിഃ

23. Gajendra-mokṣam

Foll. 3; 7 in. by $1\frac{1}{2}$ in.; 9 lines to a page.

The *Gajendra-mokṣam*, a metrical work narrating a story familiar from the *Bhāgavata Purāṇa*.

The Pandya king, Indradyumna, was transformed into an elephant as the result of a sage's curse. Whilst in this form disporting himself in a pool, he was seized by a crocodile and dragged under. When he was about to drown Viṣṇu, of whom he was a devotee, appeared and saved him, granting him *mokṣa*.

This short work is divided into six parts, each written in a different metre.

Begins: പുരമഥനസൂനവാം വിഘ്നേശനും
സരസിരുഹസംഭവജായതാനും

Ends: ഇക്കഥഗാനം ചെയ്യും സ്ത്രീണാം
സൽഗതിയുളവായിട്ടും

The manuscript is complete, but there is no indication of date or author.

[*Purchased 1926*]

24. Gaṇapati-prātal

Foll. 7; 7 in. by 1½ in.; 6 to 9 lines to a page.

The *Gaṇapati-prātal*, a poem in *kaikkoṭṭikkaḷi-pāṭṭu* on a legend of Gaṇeśa.

Kubera, god of riches, once invited Gaṇeśa, the elephant-headed son of Siva, to a feast. After finishing the various dishes provided, his big stomach was still unfilled and he asked Kubera for more. The latter exhausted all his provisions, and was soon at his wit's end to satisfy Gaṇeśa who advanced towards him threatening to eat him. In the end the host had to leave the guest, and flee for his life.

Begins: ഗണപതിയും ദെവിസാരസ്വതിയും
ഗുരുപരനും വ്യാസനും കൃഷ്ണൻ താനും
ധനപതിയായിട്ടും വൈശ്രവണൻ
അധികധനാമെന്നൊരുഗർപ്പുകൊണ്ട

Ends: പിന്നാലെയൊട്ടും ഗണെശൻ
ഓടിനടന്നു ചിലതൊട്ടും പുഴയും കടന്നുപാരതെ
കൈലാസം തന്നിൽ ചെന്നു
മാരാരിയൊട്ടര ചൈതു

There is no mention of author or date.

25. Indra-darpa-haraṇam

Foll. 7; 7 in. by 1½ in.; 6 or 7 lines to a page.

The *Indra-darpa-haraṇam* or *Govardhanoddharaṇam*, a series of popular songs on a famous exploit of Kṛṣṇa, intended as accompaniment to the *Kaikkoṭṭikkaḷi* dance.

Once in Ampāḍi there was very heavy rain for several days. This was considered a sign of Indra's wrath, as on the advice of Kṛṣṇa no offerings had been made that year to the rain-god. Indra's enraged downpour brought all work to a standstill, and the cows especially, Kṛṣṇa's favourites, suffered; so the latter lifted up the mountain Govardhana that lay nearby and thus protected the region from the rain. After seven days Indra looked down from heaven to see if his punishment had been effective, and found to his astonishment that the cowherd community had been saved by the boy Kṛṣṇa. He realized his greatness and descended from heaven to do homage to him.

Begins: വൃത്രവൈരി പണ്ടൊരു നാൾ
കരിവര വെഷം പൂണ്ട

Ends: ഇങ്ങനെ ഒള്ള മുകുന്ദകഥാമൃതം
ഭംഗിയിൽ പാടികൊണ്ടാൽ
മംഗലമാതു ഭവിക്കും ഗതി വരു
മംഗനമാക്കുന്ദനം

This manuscript is bound with another work, *Ponnum Nellum* (see no. 48), the latter commencing in the middle of the seventh leaf.

26. Kalyāṇa-saugandhikam

Foll. 11; 7 in. by 1½ in.; 7 or 8 lines to a page; some leaves torn or badly frayed.

The *Kalyāṇa-saugandhikam*, a poetical work in fourteen parts, a different metre being used for each part, after the model of the *Patinnālu-vṛttam* of Kuñcan Nampyār.

The story tells how Bhīma secured the celestial flower Saugandhikam from Aḷaka at the request of Draupadī during their exile in the forest.

Begins: വാരണാസുരരിപു തന്നുടെ സുതനാകും
വാരണവക്ത്രനാകും വിഘ്നരാജൻ

Ends: ഇതിചരിതമുച്ചരിച്ചീടുന്ന സ്ത്രീകൾക്കു
കുതുകമൊട്ടുമംഗലം മെൽക്കുമെൽ

There is no indication of author or date of composition. The manuscript was copied on 12 Mīnam 1018 (A.D. 1843).

[*Purchased 1926*]

27. Kārtavīryārjuna-vijayam

Foll. 29; 7 in. by 1½ in.; 7 lines to a page: extremely carefully written.

The *Kārtavīryārjuna-vijayam*, a *tuḷḷal* poem by the famous eighteenth-century poet, Kalakattu Kuñcan Nampyār. *Tuḷḷals* are essentially satirical in theme, and are sung to the accompaniment of acting and dancing by professional performers in Malabar

The theme is that of the victory of the mythological king Kārtavīrya over Rāvaṇa, the lord of Laṅka. The full version of Kuñcan Nampyār's *tuḷḷal* as given in the printed editions ends with the release of Rāvaṇa, but this text concludes at the point where Citrayodhi informs the sage Pulastya (Rāvaṇa's father) of his son's captivity at the court of Kārtavīrya.

Begins: അക്കാലങ്ങളിലതിഭ്രുജവിക്രമ
ധിക്കൃതശക്രപരാക്രമനാകിയ

Ends: ചിത്രയോധി ദശകന്ധരനൊടെ
യാത്രചൊല്ലിയവനണ്ടു നടന്നു
തത്ര ചെന്ന പുലസ്ത്യമുനീന്ദ്ര
നിരിക്കമാശ്രമപദത്തിലണഞ്ഞു
തൃക്കഴൽമെല്ലെ വണങ്ങിയവൻ പുന
രിക്കഥയവിടെ പറഞ്ഞരിയിച്ചു

The manuscript is undated.

[*Purchased 1927*]

28. Khara-vadham

Foll. 9; 6 in. by 1½ in.; 6 or 7 lines to a page; first folio torn.

The *Khara-vadham*, a poem in *patinnālu-vr̥ttam*, divided into fourteen sections, on the death of Khara.

The killing of Khara and his two brothers in the battle they fought against Rāma, to avenge the disfigurement of their sister Sūrpanakhā by Lakṣmaṇa, is an episode of the Rāmāyaṇa which has been rarely used by later poets as a theme. There is one example known in Malayalam, an *āṭṭakatha* work with the same title.

Begins: ശാരിക പൈതലെവാരുശീലെമമ
ചാരത്തു വന്നിരുന്നാലും നീ

Ends: ഭക്തികൊണ്ടു കെവലം വണങ്ങിടുന്ന കെനണവന്ദ
മുക്തിചെയ്യു കാരുണ്യവാരിധെ ജയവാഹമാം

Author and year of composition are not given, but there are indications that it is a work of modern date.

[*Purchased 1926*]

29. Kirāṭam

Foll. 1; 7 in. by 1½ in.; 9 lines to a page; MS. incomplete.

The *Kirāṭam*, verses in *kaikoṭṭikkaḷi-pāṭṭu* on the theme of Arjuna's penance to secure the *pāśupata* from Śiva.

Begins: അരുവായ മെനലെവൊലെ
തരുണി പൈങ്കിളിപെണ്ണെ
പാക നീ പൈങ്കീടാതെ
പരമീശൻ തൽെറ വാത്താ

Breaks off: പാശുപതാമസ്ത്രം പാത്ഥന്ന
നാശമെന്നിയെ നൽകി പൊൽ

No author's name is given. This manuscript is attached to the Rukmiṇīsvayaṁvaram (no. 54) and cannot be separated from it.

30. Kirāṭam

Foll. 1; 7 in. by 1½ in.; 8 lines to a page.

(1) A few excerpts from the *Kirāṭam pāṭṭu*, followed by (2) a song in praise of Kr̥ṣṇa.

(1) Begins: ബന്ധുരാശ്രുവികളെ പറവിൻ
എന്തിഹാനാമിനിചെയ്യതഹൊ

(2) Begins: കരിമുകിവണ്ണാംബാല കാണീയെന്നരികിൽ വാ

31. Kr̥ṣṇa-līla

Foll. 2; 7 by 1½ in.; 8 lines to a page; MS. incomplete.

The *Kr̥ṣṇa-līla*, a fragment containing a few verses representing a conversation between Rādhā and a friend on Kr̥ṣṇa and on Viṣṇu's appearance as Mohinī. An extract will indicate their style:

കളമൊഴി രാധെ കെട്ടാലും
കുഴൽവിളിസവിധെ

C.364

Authorship and date of the work are unknown; it is in any case comparatively modern.

32. Kr̥ṣṇārjuna-vijayam

Foll. 10; 7 in. by 1½ in.; 7 or 8 lines to a page; MS. incomplete; some leaves badly frayed.

The *Kr̥ṣṇārjuna-vijayam*, a poem in *kaikoṭṭikkaḷi-pāṭṭu* on the fight between Kr̥ṣṇa and Arjuna.

A *gandharva* named Gaya was once riding through the aerial regions when, his horse growing tired, some of the foam from its jaws dropped on to the outstretched palms of Kr̥ṣṇa as he was engaged in prayer. Kr̥ṣṇa looked up and saw the proud *gandharva* riding heedless of what had happened. He made a vow to punish the offender with death; but the latter at once became aware of the curse and, fearful of Kr̥ṣṇa's anger, hastened to Arjuna and secured from him a promise of protection before revealing to him what had happened. Arjuna also was afraid when he learned the circumstances; but the two heroes fought, until through a divine intervention their dispute was settled.

Begins: വന്നാലുമന്തികെ ചാരുശീലെ വിരപൊടെ
വാരിജാക്ഷൻ കഥകളെ ചൊൽവാൻ

The manuscript breaks off:

മുരഗര വിദൊതിരുമെനിയിഞാൽ
ശരമയകായാലങ്ങളകൊപവും
അരവില്ലാതെ ഞാനവരാധങ്ങളെ
കിമവിചൈതത്തും ക്ഷമിയരുളെണം

The work is of modern date: author and year of composition are not given.

33. Kr̥ṣṇa-stotram

Foll. 2; 7 in. by $1\frac{1}{2}$ in; 9 or 10 lines to a page.

The *Kr̥ṣṇa-stotram*, a short collection of verses in praise of the god Kr̥ṣṇa, one of them describing how he stole the clothes of the *gopīs*. There are also included a few verses of *tuḷḷal*.

Begins: കൃഷ്ണനുടെ തിരുമുടി തൊഴുണെൻ

Ends: അവനിപാല ഹാഹാ കാന്താ
അവിവെകമപരാധ

34. Kr̥ṣṇa-stotram

Foll. 1; 7 in. by $1\frac{1}{2}$ in.; 7 lines to a page.

The *Kr̥ṣṇa-stotram*, again a few verses in praise of Kr̥ṣṇa.

Begins: ശ്രീപത്മനാഭ ജയ ജാഗ്രിഗിവിഭൊ

Ends: as beginning.

No author's name is given.

35. Kr̥ṣṇa-stotram

Foll. 1; 7 in. by $1\frac{1}{2}$ in.; 9 lines to a page.

The *Kr̥ṣṇa-stotram*, some further verses in praise of Kr̥ṣṇa.

Begins: ഹിന്നണ്ണികൃഷ്ണനെ കാണുമാറാകണം

There is no mention of the author.

36. Kucela-vr̥ttam

Foll. 4; 7 in. by $1\frac{1}{2}$ in.; 7 or 8 lines to a page.

The *Kucela-vr̥ttam*, a poem in *stotra* form on the story of Kucela.

Kucela, a Brahmin who had devoted himself to Vedic studies and religious observances, found himself penniless with numerous children to support. His devoted wife urged him to seek help of Kr̥ṣṇa, Lord of Dvārakā, who had once been his fellow student under Sāndīpani. Kucela agreed and made his way to Dvārakā with an offering of husked rice. He was received by Kr̥ṣṇa with all the warmth of old friendship, and the night was spent in rejoicings. Too much embarrassed by the luxurious surroundings, he had not the courage to ask a boon, but set out on his return next day, his heart full of regrets. On reaching home, however, he found the whole place transformed into a mansion where peace and plenty reigned. The rest of his life was passed in happiness and thankfulness to Kr̥ṣṇa.

Begins: ശംകുചക്ര ഗെദാസരൊരുഹ ശൊഭിതായ നമസ്തുതെ
ശരണ ശതജന ദുരിതശമനപരായണായ നമസ്തുതെ
ഭാര്യ്യതന്നുഴെ ഭാവഖെദവിഷാദവാക്കുകൾ കെൾക്കയാൽ
ഭവനധനസുഖവിഭവരതിയകതാരിലില്ലവനെങ്കിലും

Ends: സന്തതം ധനധാന്യസന്തതിബന്ധുലൊകസമാഗമം
അഖിലപതി പുനരരുൾക പരമഴമംഗലം ബഹുമംഗലം
ശ്രീഗുരുവെ ശരണം കുചെലവൃത്തം കിൎത്തനം സമാപ്തം

Authorship and date are not given.

37. Kucela-vr̥ttam

Foll. 4; 7 in. by $1\frac{1}{2}$ in.; 8 lines to a page; MS. incomplete.

The *Kucela-vr̥ttam*, another poem on the story of Kucela, but in a different metre: *eṭṭuvr̥ttam*. Of the eight songs which this form of composition demands the last is missing.

Begins: എങ്കിലൊ പണ്ടുഭൂമിമണ്ഡലെ
പങ്കജാക്ഷൻ സഹിതെനായി

Breaks off: മെളമൊടെ കണ്ടുവന്നു മെപമൊത്തുതെ

There is no indication of author or date. The work is in any case a modern one.

38. Lakṣmī-svayaṁvaram

Foll. 5; 7 in. by $1\frac{1}{2}$ in.; 9 or 10 lines to a page.

The *Lakṣmī-svayaṁvaram*, a poem on the theme of Viṣṇu's marriage with Lakṣmī, who arose from the ocean of milk when it was churned by the *devas* and *asuras*.

Begins: വാനൊർ നദി പുരെ വാണരുളീടുന്ന
നാരായണന്റെ പദാംബുജത്തെ

Ends: ഇന്ദ്രനാദിദെവകളും ഇന്ദുചൂഡൻ വിധാനവും
ഇന്ദിരാകാന്തനെ വന്ദിച്ചങ്ങുഴന്നെള്ളി

Author and date are not given.

39. Mahābhāratam (Udyoga-parvan)

Foll. 20; 13 in. by 1½ in.; 9 or 10 lines to a page.

The *Udyoga-parvan* of the *Mahābhāratam*, a copy of one chapter of the famous Malayalam classical work by Tuñcattu Eṟuttacchan.

Begins: ഒരൊരൊ കഥകൾ നീ ചൊന്നതു കെൾക്കന്തൊറും
ആരൊമൽ കിളിപ്പെണ്ണെ പാരമുണ്ടാനന്ദമൊ

Ends: ഇക്കഥശെഷം ചൊൽവാനെന്നലെ പണിയെന്നാൾ
ഭക്തശാലിയാം കിളിമകളു ഭക്തശാലിയുമന്നെ

ഇതി ശ്രീ മഹാഭാരതെ ഉദ്യൊഗപൎവ്വം സമാപ്തം 948 മാണ്ടകൎക്കിടകമാസം 15 ബുധനാഴ്ച പൂൎണ്ണതപം അപരപക്ഷത്ത പതിന്നാതക്കം കടിയ ദിവസെതെക്ക നറെമാക്കൊത എഴുതിതീൎത്തു

The date of copying is thus the 15th day of Karkkiṭakam of the year 948 (A.D. 1773), and the copyist's name is Nuṟemākkota.

There are several printed editions of the work.

[*Purchased 1926*]

40. Mahābhāratam

Foll. 3; 8 in. by 1½ in.; 7 to 9 lines to a page; fragmentary.

The *Mahābhāratam*. Some unnumbered leaves from one of the chapters of Eṟuttacchan's classical work.

Begins: ഭരതനെന്നു നൃപൻ അവന്റെ വാരംപച്ച്
ഭാരതമാക്കുന്നതു കാശെയിയായാ സൎവ്വ
സെനിയാം സുനണയെശെയാ

41. Mārkaṇḍeya-caritam

Foll. 19; 7 in. by 1½ in.; 6 or 7 lines to a page.

The *Mārkaṇḍeya-caritam*, a poem in *kaikoṭṭikkaḷi-pāṭṭu* on the story of the Brahmin boy, Mārkaṇḍeya, who, destined to die in his sixteenth year, was saved by devotion to Śiva, and given the reward of remaining for ever sixteen.

Begins: ആനമുഖനാം ഗണപതിയും
വാണിമാതാനാം സരസ്വതിയും

Ends: കാലിനാശഭക്തൻ മാൎക്കണ്ഡന്റെ
ലീലകെടാൽ സുഖം വരുമെവൎക്കും
കാലമൃത്യുക്കൾ കൂടെ യൊജിച്ചീടും
കാലനാശനൻ നീലകണ്ഠാ ജെയ

There is no indication of author or date. On the verso of the last leaf the copying of another poem apparently dealing with the Pāṇḍavas has been begun, but its continuation is not traceable.

42. Naḷacaritam

Foll. 172; 9 in. by 1½ in.; 7 or 8 lines to a page.

The *Naḷa-caritam*, a long poem in *kiḷipāṭṭu* on the story of Naḷa and Damayantī. It is divided into four chapters or *pādams* in which four varieties of *kiḷipāṭṭu* are used. The work, written on the model of Eṟuttacchan's epics and esteemed a classic in Malayalam literature, is ascribed to the famous poet Kuñcan Nampyār, who generally invokes the blessing of his favourite deity of the Kiḷi Kurussi temple. A reference to this deity appears at the end instead of at the beginning of the poem.

Begins: ശ്രീരാമഗൊവിന്ദ ഗൊപാലപാഹിമാം
നാരായണാനന്ത വിഷ്ണൊ നമൊസ്തുതെ

Ends: ശുകപുരകൃതസ്ഥിതെ ശൂലപാണെവിഭൊ
സകലദുരിതങ്ങളെ പ്പൊകിരക്ഷിക്കമാം
കിളിമകളുമിങ്ങിനെ കീൎത്തിച്ചു സാദരം
തെളിവൊടുപറന്നുപൊയീടിനാൾ മംഗലം

There are several printed editions of the *Naḷacaritam*.

[*Purchased 1927*]

43. Naḷacaritam

Foll. 120; 7 in. by 1½ in.; 7 or 8 lines to a page.

The *Naḷacaritam*, another copy, of which the first leaf and leaves 53 to 69 are missing.

The last leaf gives the date of transcription: 15 Mīnam 1060 (A.D. 1879), and the name of the copyist: Mādhavan.

[*Purchased 1927*]

44. Naḷacaritam

Foll. 2; 7 in. by 1½ in.; 8 or 9 lines to a page; MS. incomplete.

The *Naḷacaritam*, another poem on the story of Naḷa. It begins with the assumption of the regal dignity by Puṣkara after the game of dice, and ends with Naḷa's rest in the forest inn during his exile.

Begins: മുഷ്ക്ക വെരുത്തൊരു പുഷ്കര മന്നവൻ

Breaks off: ശയിച്ചുങ്ങുറങ്ങിനാൻ —
എതുദുരിതമൊത്താൽ

The pages preserved here would appear to be part of a much bigger work, but there is no clue to the author or date of this.

45. Āṭṭakkatha

Foll. 2; 7 in. by 1½ in.; 9 lines to a page.

Some excerpts from two well-known *Āṭṭakkatha* plays, the *Naḷacaritam* by Uṇṇāyi Vāryar, and the *Kirmīra-vadham* by Koṭṭayattu Tampurān.

Begins: പുഷ്കരാ നീ വഴുതെ ജമ്പം

Ends: മലരിതഥം അനൎത്ഥങ്ങളും വരുത്തുന്നു

46. Āṭṭakkatha

Foll. 1; 7 in. by 1½ in.; 11 lines to a page.

Some excerpts from two *Āṭṭakkatha* plays, (1) the *Naḷacaritam*, and (2) the *Hiḍumbavadham*. On the verso of the leaf there is written a *stotram* on Siva.

Begins: (1) ഭീഷിതാരിപൂനികര നൈഷധ നീ കേൾക്ക
(2) കാമനൊടു തുല്യനാകും ഭീമസേനൻ തന്റെ

47. Pātra-caritam

Foll. 9; 7 in. by 1¾ in.; 9 or 10 lines to a page.

The *Pātra-caritam*, a poem in *eṭṭuvr̥ttam* on the gift of the sacred vessel to Yudhiṣṭhira by the sun-god.

When the Pāṇḍavas went into exile after losing their kingdom and royal possessions by the dice, a considerable number of brahmins and other dependants accompanied them to the forest where it proved difficult to feed them. Yudhiṣṭhira and Draupadī did penance to propitiate the sun-god, who bestowed on them a vessel that would always produce the required quantity of food but, after Draupadī had eaten, would remain empty until the next mealtime. The Pāndavas' cousins, who had taken the kingdom and who had expected them to be in want in the forest, became jealous of their well-being, and sent Durvāsas to make inquiries. Not knowing that Draupadī had already eaten, Yudhiṣṭhira invited Durvāsas and his numerous retinue to partake of food, and bade Draupadī make preparations. At her wit's end she offered prayers to Kr̥ṣṇa who became visible before her, and by a miracle made Durvāsas and all his followers feel that their stomachs had been filled, and their hunger appeased. They praised Yudhiṣṭhira and went their way.

Begins: മിത്രപുത്രതനയനാം ഭൂമിപാലൻ പണ്ടു
മിത്രനെ ഭജിച്ചീടിനൊൻ ഭക്തിയോടെ

Ends: അവിലജഗന്നായകൻ ഭുക്തിചെയ്തു
നിജപുതിയാം ദ്വാരകതന്നിൽപുക്ക

There is no indication of authorship or date.

On the last leaf begins another work, selectios from the *Duryodhanavadham* (see no. 20); the two manuscripts cannot be separated.

48. Ponnum Nellum

Foll. 5; 7 in. by 1½ in.; 6 or 7 lines to a page; MS. incomplete.

The *Ponnum Nellum*, a short dialogue in verse between gold and paddy about their relative usefulness in life.

Begins: സുന്ദരപൈം കിളിപ്പെണ്ണ
വന്നിരുന്നുകൊണ്ടു നന്നായി

Breaks off: ഞാത്തി തീൎക്കും മാനുഷൎക്ക
ഞൊത്തു നിൾക്ക . . .

Date and authorship are unknown.

The manuscript begins on the last leaf of the *Indra-darpa-haraṇam* (no. 25), and cannot be separated from it.

49. Pauṇḍrakavadham

Foll. 4; 7 in. by 1½ in.; 9 or 10 lines to a page.

The *Pauṇḍrakavadham*, a short poem in *kaikoṭṭikkaḷi-pāṭṭu* on Kr̥ṣṇa's contest with the demon Pauṇḍraka who assumed the cowherd god's insignia, challenged him to prove that he was indeed the incarnation of Viṣṇu, and was later slain by him.

Begins: ദ്വിരദാസ്യൻ വാണിമാതും ഗുരുനാഥൻ വ്യാസൻ താനും
അഴകൊടിന്നടിയന്റെ രസനാഗ്രെ വിളങ്ങെണം

Ends: ഇക്കഥ പാടിക്കളിക്കുന്ന നാരിമാൎക്കാ പത്തകന്നുക്രൂട്ടും പിന്നെ
ഭൎത്താവുമായിയനെകം ദിനം ഭുവി കെൾപ്പൊടെ വാണുകൊള്ളാം
ഇതി പൌണ്ഡ്രകവധം സമാപ്തം

There is no indication of author or date.

[*Purchased 1926*]

50. Pūtanā-mokṣam

Foll. 8; 7 in. by 2 in.; 10 to 12 lines to a page.

The *Pūtanā-mokṣam*, a poem in *eṭṭuvr̥ttam*, consisting of eight songs intended as accompaniment for the popular dances of Malabar. The story is that of Kr̥ṣṇa's killing of the demoness Pūtanā. It begins with the marriage of his parents, Vasudeva and Devakī.

Begins: ശാരികപൊലെ ബാലെ സുശീലെ മനൊഹരെ
കാലം വൈകാതെ വരികരികിൽ

Ends: ഇക്കഥാസാരം ശ്രവണം ചെയ്യവർക്കും
കാമിക്കുന്നവയൊക്കെ ലഭിക്കും
സൽഗതിയും സ്വാമിക്കുപ്രിയരായി ഭവിക്കും മംഗലമായി
ഇതി പൂതനാമൊക്ഷം വൃത്തം

There is no mention of author or date.

On the last page after the conclusion of this work a few lines of verse on Kr̥ṣṇa have been written in Tamil in Malayalam characters.

51. Rāsa-krīḍa

Foll. 4; 7 in. by 2 in.; 7 or 8 lines to a page; MS. incomplete.

The *Rāsa-krīḍa*, a poem in *tiruvātira-pāṭṭu*, a variety of the *kaikoṭṭikkaḷi-pāṭṭu*, on Kr̥ṣṇa's amorous intrigues with the *gopīs*, particularly with Rādhā. He takes Rādhā to Vr̥ndāvana, leaving the other *gopīs*. After disporting himself with her for some time he disappears because Rādhā becomes excessively conceited. She repents and the other *gopīs*, coming in search of Kr̥ṣṇa, find her and express their sympathy.

Begins: ശുകപുരിവാണരുളും ഭഗവാനെ വണങ്ങുന്നെൻ
ശുകപാണിവാണി മാതെ സുഖഗീതം നൾകിടെണം

Breaks off: ഞങ്ങളെ ക്രിറില്ലമാധവനെന്നു
ഞങ്ങൾക്കു മുന്നമെബൊധവും വന്നു
ഞങ്ങടെ സെനഭാഗ്യമെന്നു നീനച്ചു
നിന്നുഴലുന്നിതു ഞങ്ങളുമെല്ലാം
നിന്നൊടക്രിടി

Date and author are unknown.

52. Rāsa-krīḍa

Foll. 1; 7 in. by 1½ in.; 9 lines to a page; MS. torn.

The *Rāsa-krīḍa*, another short poem on Kr̥ṣṇa's amorous adventures with the *gopīs* at Vr̥ndāvana.

Begins: വിഘ്നേശ്വരനും വാണിമാതും ഗുരുക്കന്മാരും
വിഘ്നങ്ങൾ തീർത്തു വിളയാഴിടെണം

Ends: കിളി പൈതൽ അഴകൊടു
മലനൊക്കി പറന്നുപൊയി

The author's name and date are not given.

53. Rāsa-krīḍa

Foll. 5; 7 in. by 1½ in.; 8 lines to a page; first leaf missing.

The *Rāsa-krīḍa*, another poem describing the amorous adventures of Rādhā and Kr̥ṣṇa. It consists of the usual eight songs intended as accompaniment to the *kaikoṭṭikkaḷi* dance.

Second leaf begins: . . . ഭൈരിവിയും
ഗൊപികമാരതുകാലം ഗൊവിന്ദനൊടു ചെന്നു

Ends: മധുരിപുചരിതം പാടിടുന്നുനല്ല
അംഗനമാക്കിഹ മംഗലമാശു ഭവിക്കും മെലിൽ
ഇതി മധുരിപുചരിതം സമാപ്തം ശുഭം അസ്തു . . . ഇത ഗംഗാധരൻ കൊച്ചു നമ്പൂതിരിയുടെ കവിത രാസക്രീഡ വൃ-ാംപാദം സമാപ്തം

The author's name is given as Gaṅgādharan Koccu Nampūtiri, but the manuscript bears no date.

54. Rukmiṇī-svayaṁvaram

Foll. 2; 7 in. by 1½ in.; 9 lines to a page.

The *Rukmiṇī-svayaṁvaram*, songs on the theme of the romantic marriage of Rukmiṇī with the Lord Kr̥ṣṇa designed as accompaniment for the *Kaikoṭṭikkaḷi* dance.

Begins: അസുരകുലകാലൻ ശ്രീനാരായണൻ
അവതരണം ചെയ്തിതു കൃഷ്ണനായി

Ends: രുഗ്മിണിയൊടാരുമിച്ചു ദ്വാരകയിൽ കൃഷ്ണൻ
സത്വരമകം പുക്കു സുവിച്ചുവാണു

There is no indication of author or date. On the back of the second leaf there is written another poem, the Kirāṭam in *kaikoṭṭikaḷi-pāṭṭu* (see no. 29).

55. Rukmiṇī-svayaṁvaram

Foll. 3; 7 in. by 1½ in.; 9 or 10 lines to a page; MS. incomplete.

The *Rukmiṇī-svayaṁvaram*, another poem dealing with the marriage of Kr̥ṣṇa and Rukmiṇī.

The beginning and the conclusion of the story are missing. It opens with the interview given by Kr̥ṣṇa to the Brahmin as Rukmiṇī's messenger, and closes with his return to tell Rukmiṇī of Kr̥ṣṇa's sympathy and promise.

Begins: പങ്കജാക്ഷാനിന്നുടെയ പാദസെവ ചൈയുന്നൊക്കു
സങ്കടങ്ങളകന്നീഴും ശങ്കയന്തതിനു പാത്താൽ

Breaks off: പ്രാണദാനം ചൈതതവപാത്ത്ര കണ്ടാൽ തരുവാതായി
കാണുന്നില്ലെതു മഹൊ തൊൻകാലിണകൈവണങ്ങുന്നെൻ

Date and authorship of the work are unknown.

56. Santānagōpālam

Foll. 1; 7 in. by 1½ in.; 11 lines to a page.

A few songs in praise of Kṛṣṇa telling in brief the story of Santānagōpāla.

Begins: ധീര ധീര വീരാ ധീരാ ഹെ
പാണ്ഡവ ക്രുടെപൊരികാ

Ends: ഹരിയെ വിശ്വസിച്ചുകൊള്ളുകാ
വെഗം നശിച്ചിടും ഭയചൊല്ലാം ശ്രുവിക്ക

There is no mention of author or date.

57. Śiva-stotram

Foll. 2; 7 in. by 1½ in.; 6 lines to a page.

A few verses in praise of Śiva.

Begins: പാലയാ ഭൂതാപതെ കൃപാനിധെ
ഔദുംബരാധിപതെ

Ends: പാശുപദാസ്ത്രമവന കൊടുത്തു
പുരഹര ദുരിതഹര പരിപാലയ
ഭൂതാപതെ കൃപാനിധെ
ഔദുംബരാധിപതെ

58. Śiva-stotram

Foll. 3; 7 in. by 1½ in.; 7 or 8 lines to a page.

Another copy of no. 57, with an identical text.

59. Śiva-stotram

Foll. 1; 7 in. by 1½ in.; 9 lines to a page.

A further few verses in praise of Śiva.

Begins: ശശാധരതുണ്ഡസുപൈഷാ
പശുപതെദൈണ്ഡിതന്തൊഷാ

60. Śṛṅgāra-mañjarī

Foll. 1; 7 in. by 1½ in.; 6 lines to a page.

The *Śṛṅgāra-mañjarī*, a love poem. Only one leaf of what must have been a longer work is available.

Begins: ഗണപതി താനും വാണിഭഗവതി താനും

Breaks off: നാണിച്ചിന്നുകെണീരുവാണീടുന്ന് പൊകനാണമെന്നിയെ

61. Śrī-kṛṣṇa-caritam

Foll. 14; 13 in. by 1½ in.; 7 or 8 lines to a page; MS. incomplete.

The *Śrī-kṛṣṇa-caritam*, a poem in *maṇipravāḷam* style, written on the model of Sanskrit *kāvyas* and generally ascribed to Kuñcan Nampyār, the famous eighteenth-century poet. The whole work runs to twelve *sargams* or chapters; this manuscript breaks off in the middle of the second.

Begins: ഗണപതി ഭഗവാനുമബ്ജയൊനി
പ്രണയിനിയാകിയ ദെവിവാണിതാനും

C.364

Breaks off: അതിപ്പതിന്നെങ്കിലുമെൻെറ പാദം
പിടിച്ചു നീയെന്നതു നിവ്വിവാദം കുഴവാദം

There are many printed editions of the *Śrī-kṛṣṇa-caritam*.

[*Purchased 1926*]

62. Subhadrā-haraṇam

Foll. 10; 7 in. by 1½ in.; 8 or 9 lines to a page.

The *Subhadrā-haraṇam*, a poem in *kaikoṭṭikkaḷi-pāṭṭu* on the theme of the romantic marriage of Arjuna, the third of the Pāṇḍava brothers, with Subhadrā the sister of Kṛṣṇa.

Begins: കളമൊഴിമാർ മൌലെ ശുകാ തരുണി

Ends: ഇക്കഥ പാടും മയ്ക്കണ്ണിമാക്ക ദീഘമാം നെടുമംഗല്യം

The author of this work was Maccāṭu Iḷayatu who belongs to the early nineteenth century.

63. Subrahmaṇya-stotram

Foll. 1; 7 in. by 1½ in.; 9 lines to a page.

A few verses in praise of the god Subrahmaṇya.

Begins: ഇന്ദിരലൊചന രണമുഖശര വരദകുമാര
ഗിരീശകുമാര

8 MAR 1954

64. Yakṣikkatha

Foll. 2; 7 in. by 2 in.; 7 or 8 lines to a page.

The *Yakṣikkatha*, a fairy tale in verse, telling the story of a *yakṣi* and a boy.

The *yakṣi* (a kind of fairy) visited a house in the semblance of a mortal woman, and began to play with a boy who took a liking to her and invited her to dinner. After the meal she revealed her true likeness and, going outside, got on to the bamboo pole by which water is drawn from a well. The boy removed the balancing-stone and she fell in. Before she could escape, the boy filled up the well and she perished.

Begins: രാക്ഷസിതാൻ കളിച്ചു വന്നിട്ടു
ഭക്ഷണത്തിന്നു ഭാവിച്ചു

Ends: ബാലകൻ പാവിയെ കുല ചെയ്തപ്പൊൾ

IV. MEDICINE

65. Vaidyam

Foll. 147; 15 in. by $1\frac{1}{2}$ in.; 7 to 11 lines to a page; MS. incomplete, the beginning being missing, and some leaves torn or frayed.

A treatise on medicine. There are some extracts from the well-known Sanskrit medical work, the *Aṣṭāṅgahṛdaya*, inserted here and there together with the author's detailed explanation of these passages in Malayalam. The whole work looks rather like a practical guide prepared by a physician.

Begins: . . . മജനായ സാതി ദന്തകം സാദിമയാനി

Ends: വലിച്ചു പൊടിയാകെ ഇച്ചൊലിയ ചികിത്സകൾ ചൈക

There is no indication of date or authorship.

V. RELIGION

66. Pūjā-vidhi

Foll. 2; 9 in. by 1½ in.; 7 or 8 lines to a page.

The *Pūjā-vidhi*, a treatise on religious ceremonial, written partly in Sanskrit and partly in Malayalam. It deals with the detailed procedure of ceremonial worship, and is considered a text of especial sanctity. This manuscript breaks off after the description of the preliminaries.

Begins: ചതുഷ്ഷഷ്ടിപദം കൃതാൽ
കൊണ്ടു സൂത്രാൽ പദം ബുധൈഃ

Breaks off: വെളുത്തവരുണന്നു മതൊ
അസുരൻ കരുത്തശൊഷൻ പുവണാരൊ

There is no mention of author or date.

67 The New Testament

Foll. 144; 13 in. by 1 in.; 7 or 8 lines to a page.

Some portions of a Malayalam translation of the New Testament, comprising:

1. First Epistle to the Corinthians.
2. Second Epistle to the Corinthians.
3. Epistle to the Galatians.
4. Epistle to the Philippians.
5. First Epistle to Timothy.
6. Epistle to the Colossians.
7. Second Epistle to Timothy.

Begins: ഈ ലേഖനം പൊാറ അല്ലെങ്കിൽ 60-ാം വഷ്ത്തിൽ കൊറിന്തുപട്ടണത്തിൽ വെച്ചു പൌലൂസ എഴുതി

There is no mention of translator or date.

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